

2-24-1999

Concert: Ithaca College Concert Band

Ithaca College Concert Band

Mark Fonder

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*"It is
my plan
to build
a school
of music
second
to none."*

—William
Grant Egbert
(1867–1928)
Founder,
Ithaca
Conservatory
of Music

SCHOOL OF MUSIC

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ITHACA COLLEGE CONCERT BAND

Mark Fonder, conductor

"The Winds and War"

Chester (1957)

William Schuman
(1910-1992)

Overture for Band

Suite Française (1945)

Darius Milhaud
(1892-1974)

Normandie

Bretagne

Ile De France

Alsace-Lorraine

Provence

Uprising (1996, rev. 1999)

Dana Wilson
(b. 1946)

Morning Alleluias for the Winter Solstice (1989)

Ron Nelson
(b. 1929)

INTERMISSION

The Rifle Regiment March (1886)

John Philip Sousa
(1854-1932)

Epinicion (1975)

John Paulson
(b. 1950)

Epilogue: Lest We Forget (1992)

Robert Jager
(b. 1939)

Ford Hall Auditorium
Wednesday, February 24, 1999
8:15 p.m.

PROGRAM NOTES

After seeing the film, *Saving Private Ryan*, I began to think about the numerous ties between the wind band and the military. From biblical times, bugles, fifes and drums signalled position and maneuver. The most efficient way to move troops from point A to point B was, and to some extent still is, to the beat of a stirring march.

Well past this functional link of bands with armies lies experiencing war itself. The real drama of this movie, and of any conflict, is the complex intermeshing of heroicism, righteousness, and duty with senselessness, destruction, and fanaticism.

Composers have represented war's tension and resolution symbolically in innumerable ways. Sometimes conflict is a simple duel (duet?) between right and wrong. Other times nuance and semantics blur the lines. The music performed tonight explores these sensibilities.

Chester is a theme and variations based on William Billings's 1770 hymn and marching song of the American Revolution. The music and words expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution:

Let tyrants shake their iron rod,
And slav'ry clank her galling chains,
We fear them not, We trust in God,
New England's God forever reigns.

Darius Milhaud named the five parts of his suite after the French provinces which the American and Allied armies fought together with the French underground for the liberation of France in World War II. Milhaud wrote: "I used some folk tunes of these Provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder, three times, to the peaceful and democratic people of France."

Uprising refers to a personal battle of sorts; that of striving to overcome odds to better oneself. Dana Wilson describes there is another meaning in this piece in a larger social sense: there will always be some chaos or uneasiness as people strive collectively to rise up against the odds.

Frederick Fennell commissioned Ron Nelson to write a piece that would celebrate the triumph of the citizens of Hiroshima having overcome the devastation of the atomic bomb dropped on their city in 1945. The music portrays Fennell's personal experience in awakening one morning in a Hiroshima hotel room that was ablaze with morning sunlight.

Sousa dedicated his *Rifle Regiment March* to the officers and men of the Third U.S. Infantry, known as the "Old Guard." This troop gained notoriety for their bravery during the United States Civil War. This march ranks high as one of Sousa's early achievements in composition, exuding patriotism and pride.

Paulson's program note states: "An epinicion is an ancient song of victory sung at the conclusion of a triumphant battle. The Greeks would sing it as they walked through the battlefield sorting the wounded from the dead." Written during the final days of the Vietnam war, this piece expresses through aleatory and improvisation bitterness and grim reality.

Robert Jager writes about his *Epilogue: Lest We Forget*: "This is not a work of celebration. It is, rather, music to commemorate the decent people who suffered through the agony of World War II, and those who gave their lives for peace and freedom. It is not funeral music, but a solemn hymn to the indomitable spirit of those who were touched by tyranny, and who were able to rise above it -- both in life and in death. It is these people that we remember."

ITHACA COLLEGE CONCERT BAND

Mark Fonder, conductor

Piccolo

Stacia Jaronski

Flute

Cheryl Houston

Molly Punzal

Katya Ermolaer

Adriana Marallo

Sarah Paysnick

Kelly Coleman

Rebecca Dent

Laurie Jerva

Tiffany Rahrig

Molly Sassaman

Erin McCully

Oboe/English Horn

Hannah McKeown

Brian Cassagnol

Melissa Pelkey

Bassoon

Jennifer Schnorbus

Colleen Maclean

Gerald H. Porteus, III

E-Flat Clarinet

Tiffany Twitchell

Clarinet

Emily Rider

Shana Dean

Elizabeth Feck

Christina M. Carnevale

Anna Pruett

Bret Dunham

Damian Vella

Jen Siracusa

Clarinet (continued)

Patricia Eppedico

Jennifer Cadieux

Christine Stevens

Sandy Hales

Amy Yaremczak

Bass Clarinet

Martha Everett

Toni Musnicki

Alto Saxophone

Dan Shaut

Brent Davis

Stacie Luczynski

Laurel Feldman

Tenor Saxophone

Annemarie A. Edmonds

Peter Kincaid

Baritone Saxophone

Jeffrey Stepien

Trumpet

Douglas Fraley

Hugh Ash

Jim Dawson

Keith David Reeves

Dylan Race

Peter Farrell

Bram Tobey

James C. Hegedus, IV

Horn

Sarah Kuyt

Allison Zalneraitis

Patrick Votra

Shelley Facente

Trombone

Kristina Westin
Christopher A. Clark
Jason M. Silveira
Jeremy Gaddy
Brian Honsberger

Euphonium

Matthew Feinberg
Kerry Cleary

Tuba

Jenna Topper
Todd Morgan
Brian McAndrew
Sean Anderson
Aaron Vogel

Keyboard

Erin McCully
Sandy Hales

Timpani

Jennifer Higgins

Percussion

Eric Smith
Philip Shrut
Gina Alduino
Patrick Gehlhoff